BORN
London, 1965

WORKS
Bronx, NY

EDUCATION
College in Liverpool

MATERIALS
Acrylic paint

SUBJECT MATTER
People I know, or places I find myself in. The more you get to understand a person, the more their physical appearance becomes interesting and starts to reflect the character you’ve come to know.

INSPIRATION
Being an artist is more of a vocation than a career - it’s like being a priest. You’re called to it.

For more information:
www.fletchercrossman.com
www.stac.edu/amag

BEFORE YOU ARRIVE
Crossman’s paintings are large scale, the canvases in this show are eight feet tall. As portraits this makes them quite a bit larger than human scale. As he paints, Crossman sprays the canvas with water and scrapes it with the back of his brush creating a surface that is rough and mottled. Both of these qualities make the work very different in the gallery than online and really should be viewed in person.

TO TAKE AWAY
Reflect on the beauty that can be found in prosaic and decaying things, which can include ourselves as much as our surroundings. The layering of the paint and the muted color palette reinforce both this idea of peeling and decay and also the timelessness of the subject matter.

HOW COULD THIS RELATE?

POLITICAL SCIENCE
In response to a debate by conservatives over Obama’s education policies, Crossman painted a series in which he depicts the assassination of the president. How can provocative art enhance political conversations? Is it the artist’s job to create controversy?

MATHEMATICS
Crossman paints from photographs that are on a much smaller scale than the final pieces. What are different ways he might go about creating this enlargement while retaining visual accuracy?

SOCIOMETRY
The subway paintings are elaborate character studies. What does posture, clothing and action reveal about a person even when they are sitting or standing in silence? How do the portraits behave in a similar fashion?